

## Raga of the Month- June, 2018

### Raga Madhupriya and NirmalKouns

Words Madhu in the name of a Raga generally imply its connection with Ragas Madhuvanti or MadhuKouns. Raga Madhupriya is also no exception to that belief. The Raga Madhupriya has a firm base in Raga MadhuKouns. ShuddhaDhaivat is scarcely used in phrases PDP, S'n'D, 'D'P'm'P'D'P, S'n'D'P in vakra or saral avarohi fashion, which greatly enhances beauty of the Raga. Avoiding D in Aroha retains the charm of MadhuKouns. The melody structure was conceived and introduced by Pandit Jayteerth Mevundi, a senior disciple of the Kirana Gharana.

Raga NirmalKouns is introduced by Pandit Abhay Sopori, son of Pandit Bhajan Sopori, who has an ancestral heritage of 6 generations of music. Although the two Ragas Madhupriya and NirmalKouns share the same scale, that is, SgmPDn, Rishabh being totally omitted, Dhaivat is used in both Aroha and Avaroha in Raga NirmalKouns which substantially changes its melody structure.

Roots of the scale SgmPDn can be found in Carnatic Music in the Melakarthis No. 46 Shadvidhmargini and 58 Hemavathi. Ragas Jaya, JayaSrikanthi and SriKanti share the same scale.

Aroha- SgmPnS''; Avaroha- S'' nD-P, mg-S;

Chalan- S, 'ngS, 'P'nSg 'ngS, Sgm-g, gmP, mPm->g, mg, S;

SgmP, mP, mnP, PnS'', PnS''g'' nG''S'', S''nD-P, mPDP, mg, mgS, 'ngS

Please listen to a clip of Raga Madhupriya sung by Pandit JayteerthMevundi.

Pandit Jayteerth Mevundi received training from Pandit Arjuna Nakod-ji and later from Pandit Shripati Padagar, a disciple of Bhimsen Joshi.

Updated on 1<sup>st</sup> June, 2018.